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American Art News

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NEW YORK, NOVEMBER 14, 1914.

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GERMAN ART IN WARTIME.

A correspondent of the Chicago Picture and Art Trade visiting from Berlin last month says: "Of course, the picture and art trade was one of the first to feel the effects of the times in Germany, for the demand for works of art stopped immediately and completely, at least for a while, until the dealers began to adapt themselves to the new state of affairs. Old and half forgotten historical pictures, especially scenes from the Franco-German war of 1870-71 were again looked for on old stock shelves, and displayed in the show windows they attracted crowds of people, anxious to compare the methods of war of old times with those of the present.

"Quotations from the emperor's recent speeches, most of them accompanied by his portrait, such as, 'I know no more parties, but only Germans,' or 'Never were the Germans conquered when they were united,' found eager purchasers. Some enterprising publishing houses issued some of their most military subjects, hitherto only existing in more expensive editions, in the ever-popular form of postal cards.

"When the first victories of the German armies in Belgium and France became known, a strong demand for portraits of the victorious generals, before all Emmich, the conqueror of the fortress of Lutich, and von Kluck, who beat the English at St. Quentin, would set in; later on also for Hindenburg, who won his two extraordinary victories over the Russians and drove those that were not drowned in the lakes of that region or captured, out of eastern Prussia. There was a great demand also for the pictures of other war notables. At this time, when the confidence in a victorious outcome of the German arms is firmer than ever, in Germany the retailers report a beginning demand for staple publications of other than military character, also.

"The art publishers are doing their best to meet the spirit of the times by holding back their regular 'novelties' in favor of 'up-to-date' ones like those mentioned before. Of course, the sudden rupture of trade relations with Belgium, England, France and Russia is felt severely by most of them and those which deal largely with the United States are trying to keep this trade up via the neutral countries. The cutting of the German trans-atlantic cable lines by the English is another serious obstacle for them. The Art Publishers' League is doing its best to make the retailers see, that, for the continuance of sound conditions, it is essential that payment of accounts due should not be deferred indefinitely, but that if every one will try to collect his accounts he will be able to settle his own, if only by installments; the result seems to be satisfactory, for so far the number of failures in the art trade is small. General satisfaction is felt that Germany, unlike most of its enemies, has been able to avoid a general moratorium.

"In art circles the question is being discussed, what the influence of the war upon contemporary German art is likely to be. It is not unreasonable to assume that it will be very thorough and far-reaching. For it seems quite natural that the artists, many of whom are now under arms, imbued with the spirit of this great national uprising, will seek to glorify it in a worthy manner and that the long cherished idol of 'art for art's sake' will have to make way, at least for a while, to an art that is felt by the people to be the true expression of what it has been going through."

THAT RICKETTS DISCHARGE.

"Mr. Robb Roy Ricketts, of Moulton & Ricketts," says the "Picture and Art Trade" of Chicago, "obtained his discharge in bankruptcy in Federal Judge Landis' courtroom. Moulton & Ricketts went into bankruptcy last March. At the time the liabilities were said to be in excess of \$1,000,000 and the assets approximately \$200,000. Ricketts was credited with being a connoisseur in art, but a poor business man. He recently incorporated his business on a small scale."

PARIS SALES RESUMED.

The Hotel Drouot, in Paris, was reopened Nov. 10. It is not likely that there will be any great sales for some time, although the auction of certain collections is necessary as in cases of property which must be liquidated.

The Brooklyn Museum has on exhibition, through the month, a collection of forty-two paintings by the American artist George Hitchcock, who died in Holland in 1913. Most of these pictures are shown in New York for the first time:

ART SAFER IN AMERICA.

"Wealthy Americans often buy works of art abroad. Frequently, in the language of the streets, they are 'stung'; whereat Europe laughs. Often they purchase works of exceptional merit. Then Europe howls against the 'vandals' who remove these treasures from their historic environment.

"But where are masterpieces of art safest? Is any such destruction likely to befall them in America as has befallen them in Europe, or at least threatens them? The question answers itself.

"Genius is genius the world over; a beautiful statue or painting or bit of architecture is always beautiful wherever placed. It is far better that it be placed in a land of peace, even if brought there by a wealthy Philistine who only seeks the doubtful glory of personal possession, than to remain in its original setting at the mercy of war and plunder.

LOUVAIN LOSS NOT GREAT.

It is gratifying to learn from the report of the German official art commission, headed by Privy Councillor von Falcke, that the damage to the architecture and art treasures of Louvain is not as great as has been reported. Aside from the library and university and their literary treasures, the destruction was not important. The damage outside of this was greatest to St. Peters Church. The pictures in the choir chapel were rescued, notably Dirck Boats' "Last Supper" and "The Martyrdom of St. Erasmus" and "The Crucifixion" in the manner of the Master of Flemalle and three pictures by J. von Rillaerz among others. Of the other art treasures only the wind screen was destroyed and the actual stone edifice remains. The churches of Michael, Jacob and Gertrude with their art treasures and the College du St. Esprit with its library are unharmed.

FOREIGN ART AT EXPN.

Mr. John E. D. Trask who is in New York attending the meetings of the Jury on works entered for the Pan-Pacific Exposition says that Walter McEwen, Chairman of the Advisory Committee for Europe, is now in London and is arranging to bring here the works sent to London for the Exposition in the early part of the war, and also to bring to London pictures and art works from other exhibiting countries which have not yet assembled their exhibits. Capt. Asher Baker, sailed for Europe last week, and will assemble material in Italy, and in a fortnight a U. S. transport will sail for the Genoa, Barcelona, and other ports, the courtesies of which will be tendered to European exhibitors. Mr. Trask says he is now sending Mr. J. Neilson Laurvik as special representative to co-operate with Capt. Baker in bringing over and in securing exhibits from individual artists in countries such as Austria and Hungary. Mr. Laurvik has the promise of the fullest co-operation from the Governments of all the foreign countries he will visit, and in Budapest and Vienna expects to get loans from the public and private galleries of works that could not, under other conditions be obtained.

Assurances have been received by Mr. Trask from Norway, Sweden, Holland, France, and Italy that these countries will send their exhibits as planned, and will have a representation unchanged by the war.

SUIT AND COUNTERSUIT.

Charles, of London, has entered suit in the Supreme Court against Mr. William R. Hearst for \$18,155 said to be due on \$46,205 worth of antique furniture bought by the latter between March 1, 1908, and April 21, 1913. Mr. Hearst replied to the suit by beginning an action against the dealers for \$3,000, which he said he was overcharged for an Elizabethan chimney piece of carved stone.

Among the articles charged against Mr. Hearst were:

Stone Tudor mantelpiece.....	\$4,500
Renaissance centre table.....	1,350
English armchair.....	600
Six XVII century Italian chairs.....	3,800
Elizabethan chimney piece.....	4,000
Two stained glass windows.....	6,000
Oak room ex-Bristol, with 250 feet of carved frieze included.....	7,500
Carved oak Elizabethan cabinet.....	2,000

In his suit Mr. Hearst said that the chimney piece was represented to him as having been designed and built in the reign of Queen Elizabeth and that the defendants agreed not to make or sell a copy of it. He alleged they afterward did sell a duplicate to a man in Minneapolis, and that the chimney piece sent to him was only a copy and was not worth more than \$1,000.

Mr. Hearst also complained that the copy of the chimney piece sent to the man in Minneapolis was imported free of duty as an antique, while his chimney piece was registered as a copy, and so he had to pay duty. He said he refused to use it and had it stored by the Lincoln Trust Company.

In the absence of Mr. Charles, who has not yet returned from London, a representative of the firm states to the ART NEWS that Mr. Hearst's chimney piece is, as was claimed when it was sold him, a genuine Elizabethan piece, that as an antique no duty was paid upon it when imported, and that the Minneapolis collector knew that Mr. Hearst had secured the original chimney piece, when he ordered a copy made from it in London, and that duty was duly paid upon the copy when it came to New York.

"ADAM AND EVE" IN BERLIN.

The Paris "Figaro" says that the famous Van Eyck, "Adam and Eve," of the Brussels Royal Museum, has been removed to Berlin and comments as follows:

"The theft does not matter greatly. The Allies will retake it later; but Heaven send that Dr. Bode does not attempt to restore it!"

MUSEUM HAS NEW EXHIBITS.

At a meeting of the Trustees of the Metropolitan Museum on Monday afternoon, Messrs. Lewis Cass Ledyard and V. Everit Macy were elected members of the Board.

Two pieces of sculpture, one by Barye and one by Louis St. Gaudens were the principal items in the room of recent accessions. It was announced that Laurence Binyon, the English writer, would lecture at the Museum on Nov. 30 at 8:15 P. M. upon "Japanese Prints, an Art of the People." This lecture will be open to the public without tickets.



THE GENIUS OF CREATION
Daniel Chester French

For Panama-Pacific Exposition.

"Students of art may yet have cause for deepest gratitude to American wealth and confess that but for its 'raids' upon Europe's artistic accumulations they would have much less to study and to admire."—Chicago Herald.

RODINS FOR ENGLAND.

Considering that the French and English are now brothers and as a token of admiration for the heroism of the latter, Auguste Rodin has presented the British Museum a collection of his sculptures, twenty in number, which were on view at the Duke of Westminster's residence when war began.

U. S. TO HARBOR ART.

Dr. W. J. Hollander, curator of the Carnegie Museum at Pittsburg has been requested by several collectors and European municipalities to become custodian of important works of art until the war is over. He has answered that if the works can be brought here the museum will gladly guard them.

LOST ART TREASURES.

"When the war in Europe finally comes to a close, and the world has time to count the cost, it will be found that one of the greatest losses, aside from the awful sacrifice of life, and, with that exception, perhaps the only irremediable one, will be in the destruction of historic buildings and works of art.

"Finances can be built up again, a depleted population can be remedied in the course of time, towns can be restored and manufacturing taken up once more. But the beauties of Europe that have endured through centuries, that have induced thousands of Americans to make pilgrimages to Europe yearly, will be gone forever.

"Beautiful Louvain in Belgium was of practically small importance as a town. What was notable about it was its splendid and beautiful buildings, magnificent examples of architecture dating back centuries. Not one of these beauties that met wanton destruction can be restored.—Exchange.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arthur Ackermann & Son, 10 East 46 St.—Watercolors by Gerald Ackermann, Nov. 16 to Dec. 24.

American Fine Arts Society, 215 West 57 St.—N. Y. Watercolor Club, 25th Annual Exhibition, to Nov. 29.

Berlin Photographic Co., 305 Madison Ave.—Paintings and stage decorations by Leon Bakst. Drawings, Paintings and Grotesques by Herbert Crowley, to Nov. 21.

Braus Gallery, 717 Fifth Ave.—Small paintings by prominent American artists, to Nov. 21.

Brooklyn Museum, Eastern Parkway—Paintings by the late George Hitchcock.

Daniel Gallery, 2 West 47 St.—Oils by Bror Nordfeldt, to Nov. 17.

Ehrich Galleries, 707 Fifth Ave.—Oil paintings of merit by the lesser known artists.

Folsom Galleries, 396 Fifth Ave.—Oils by Athos Casarini, to Nov. 18.

Gorham Co.'s Gallery, Fifth Ave. and 35 St.—Exhibition by American sculptors, including work for the Panama-Pacific Exposition.

Goupil Galleries, 58 West 45 St.—Works by Mrs. da Loria and Geoffrey Norman and Mrs. E. C. Austen Brown.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Hodgkins Gallery, 9 East 54 St.—Eighteenth century works of art.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Pastels, etchings and lithographs by Whistler.

Kouchaki Freres, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

Knoedler Gallery, 556 Fifth Ave.—English sporting prints, to Nov. 21.

Macbeth Galleries, 450 Fifth Ave.—Works by Robert Henri.

MacDowell Club, 108 West 55 St.—Group exhibition including D. Putnam Brinley, Sidney Dale Shaw, Carl Anderson, Allen Tucker, Mowbray Clark, and Frank Applegate, Nov. 19-31.

Keppel Gallery, 4 East 29 St.—Rembrandt Etchings Nov. 17 to Dec. 5.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collections on public view.

E. Milch Gallery, 939 Madison Ave.—Oils by American artists, to Nov. 30.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—Work of School Art Department, to Nov. 25.

National Arts Club, 119 E. 19 St.—Ninth Annual Exhibition of the Books of the Year, to Nov. 27.

National Society of Craftsmen, 119 East 19 St.—Elverhoi Colony jewelry and silverware, to Nov. 25.

New York Public Library, Print Gallery, (Room 321).—Etchings and engravings by J. F. Millet, to honor Centenary of Artist's birth. Stuart Gallery (Room 316).—Recent additions to the Print Collection. Room 322.—English 18 Century prints bequeathed by John L. Cadwalader.

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Photo-Secession Gallery, 291 Fifth Ave.—Statuary in Wood by African Savages, to Nov. 27.

Pietro Studios, 630 Fifth Ave.—Exposition and sales of Art Works arranged by Mr. W. H. Nelson, editor of the International Studio, for the benefit of European war victims, to Nov. 21.

Ralston Gallery, 567 Fifth Ave.—Etchings by D. Y. Cameron.

Reinhardt Galleries, 565 Fifth Ave.—American Oils.

Scribner Building, Fifth Ave. at 48 St.—Museum of French Art Exhibition of Antebellum engravings of France and Belgium and present state photographs, to Nov. 21.

Society Library, 109 University Place—Prints and Maps of Old New York.

Theodore B. Starr Gallery, Fifth Ave. and 47 St.—Sculptures by Jas. L. Clark, to Nov. 21.

Print Gallery, 707 Fifth Ave.—Paintings by Dewing Woodward and the Blue Dome Frat.

CALENDAR AUCTION SALES

American Art Galleries, 2, 4 and 6 East 23 St.—Paintings owned by the late Mrs. Theodore A. Havemeyer, evening of Nov. 18.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Americana, the library of the late Benson J. Lossing, Part VII, Letters, Manuscripts and Drawings of the Revolution War of 1812, and Civil War, Nov. 17—Books, Autograph Letters, Original Manuscripts, Oil Portrait by Sargent, Bronze Medalion by Saint-Gaudens, original plaster group, "Springtime," by Rodin, and South Sea Curios, all from the Library of the late Robert Louis Stevenson at Vailima, Samoa, now on exhibition, to sale Nov. 23-25—Books on Sports, including the "Frank Forester" collection consigned by J. Charles Davis of New York and A. E. Jenkins of Cleveland, Dec. 3-4—Adrian H. Joline Books and Autographs, Part I, of one of the most famous American collections, Dec. 15-18.

Clarke's Art Rooms, 5 West 44 St.—Art collection of the late Mary Mandeville Johnston, afternoons to Nov. 18.

Fifth Avenue Art Galleries, Silo Building, 546 Fifth Ave. and 1, 3, and 5 West 45 St.—Messrs. Baileys Limited of London's English Antiques, afternoons of Nov. 19, 20 and 21.

Havemeyer Residence, 242 and 244 Madison Ave.—Sale of Furnishings and Tapestries. Afternoons of Nov. 16, 17, 18, 19, 20, 21 and 23, and evening of Nov. 16.

Stan. V. Henkels, 1304 Walnut St., Phila.—Proof Etchings and Engravings belonging to Louis A. Biddle, and from other sources, Nov. 19 and 20.

Mervin Sales Company, 16 East 40 St.—Private Library of the late William C. Husted of Brooklyn with additions, morning and afternoon, Nov. 18.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Private Collection of Chinese Art, including Antique Chinese Rugs, Antique Chinese Porcelains, Crystals, Wood Carvings, Embroideries, Jade, old and rare Chinese Paintings, and four large, old lacquer palace Screens, the property of M. Charles Lechevre of Caen, Normandy, France, now on exhibition to sale in six sessions beginning Nov. 18—Napoleon and the French Revolution, Part IV of the great collection formed by William J. Latta of Philadelphia, on exhibition Nov. 21 to sale Dec. 1-2—A collection of Modern Paintings by American and Foreign Artists, consigned by Andrew Jackson of New Rochelle, N. Y. and A. H. Griffith, for twenty-three years secretary and director of the Detroit Museum of Art, on exhibition Nov. 24 to sale Dec. 3-4.

WORK BY SOCIETY ARTISTS.

An exhibition of pictures and bronzes by well-known society artists is to be held at the studio of Mrs. Harry Payne Whitney in MacDougal Alley, Dec. 3, 1911, for the benefit of the Committee of Mercy. Among those represented will be the sculptors Mrs. Whitney and Henry Clews, Jr., and the painters Howard Cushing and Robert Chanler.

Panama Murals by Van Ingen.

There were on view for a few days this week at the Lotos Club four of a series of huge mural paintings by William V. Van Ingen, showing the making of the Panama Canal and intended for the Pan-Pacific Exposition. With them were oil studies and some crayon sketches and studies for a rotunda frieze.

Rockefeller's Portrait \$70.

Mr. Henry C. Folger, president of the Standard Oil Company, on Nov. 6 bought for \$70, Eastman Johnson's portrait of Mr. John D. Rockefeller at the age of fifty, sold with eighty other pictures at Silo's Galleries.

ALTMAN COLL'N AT MUSEUM.

The Benjamin Altman collection, installed in temporary quarters in the Metropolitan Museum, will open with a reception and private view on Tuesday evening next, Nov. 17, at which the Museum's President and Trustees will receive. The public will be admitted on Wednesday, Nov. 18. The galleries in which the collection is arranged are approached from the head of the main staircase, through the first Marquand Gallery to the right, and are in the right wing of the old main building. The great Rembrandts and others of the finest paintings are in the first large room—that in which the John Crosby-Brown collection of musical instruments were formerly shown.

The collection is arranged in five rooms, of which two are devoted to paintings, two to Chinese porcelains, and one to a miscellaneous collection of furniture, rugs, and sculpture.

The paintings, sculptures, bronzes, Chinese porcelains, snuff-boxes, and miscellaneous objects, with their provenance, were described in the ART NEWS of Nov. 22, 1913. As was said in another article on the collection, also published in the ART NEWS of Oct. 18, 1913, "if estimates valuing the collections at \$10,000,000 prove correct, Mr. Altman's bequest will be double the next largest contribution ever received by the museum." This was the gift of a fund of \$5,000,000, bequeathed by Jacob S. Rogers, of Pater-son, N. J.

The Great Rembrandts.

The fifty-one paintings include, as the clou of the collection, thirteen Rembrandts, not equalled in any other private collection in the world, and comparable to the group of Rembrandts owned by the museum of Cassel, Germany, with its incomparable portrait of "Saskia." The self-portrait of the painter from the Lord Ashburton collection is possibly the chef d'oeuvre of the Altman Rembrandts. Hals is represented by three superb canvases of his middle period, "quite the most distinguished genre pictures painted by him," according to Dr. Bode. The one example by Ver Meer of Delft is of great beauty; the two Van Dycks, portraits of the Marchesa Durazzo and Lucas van Uffel are types of great refinement, style, and elegance. A rare Giorgione, a portrait of a man, possibly Ariosto, is among the most important of the donor's treasures. Of Memling there are four superb examples, of Holbein, two characteristic portraits, while the Dürer, "Madonna with Saint Anne" is equally important and interesting. There are two canvases by Velasquez, a full length portrait of Phillip IV of Spain, of which a similar one in the Boston Museum is probably a replica, and a more unusual canvas, "Christ and the Pilgrims of Emmaus." The Titian portrait of Filippo Archinto, Archbishop of Milan, is a characteristic canvas, of an old man in ecclesiastic robes.

Of the Little Dutch Masters, Gerard Dou, Terborch and Pieter de Hoogh are well represented and there are typical canvases by Hobbema, Cuyp, Nicolaes Maes, and Gerard David.

Of the Italian school there is a charming Francia, a beautiful "Holy Family," by Mantegna, an extraordinary Filippino Lippi from the DeCouriss collection, Dresden; a fair Fra Angelico, and canvases by Antonello da Messina, Bartolommeo Montagna, Cosimo Tura, and a small Botticelli.

Some Rare Sculptures.

The sculptures include a charming selection of early Italian works by Donatello, Mina da Fiesole, Lucca della Robbia, Giovanni da Bologna, Antonio Rossellino, Jacopo Sansovino, and Benedetto da Majana. Of the French school there are marbles, bronzes, and terra cottas by Houdon, Falconet, Clodion, Pigalle, and Germain Pilon.

The Chinese porcelain collection consists of about 466 pieces and is particularly noted for its monochrome glazes and black Hawthorne. Of the latter there are 32 specimens, of which the most important is a garniture of five pieces (three jars and two cylindrical vases) with floral decorations in red, green, yellow, blue, and aubergine on a brilliant black enameled background.

There are about thirty-four examples of peach bloom, seventy of sang-de-boeuf, thirty of apple green and many other examples of monochrome glazes in yellow, turquoise blue, coral red, mazarine blue, mirror black, pearl grey, and white.

One of the finest pieces is a green Hawthorne vase of the K'ang-hsi dynasty,

corresponding in shape and size to a black Hawthorne vase of the same dynasty and probably by the same artist.

One case contains a rare collection of Chinese porcelain figures of gods of the Ming and K'ang-hsi dynasties. The collection of Chinese snuff boxes consists of about one hundred examples in porcelain and about seventy hard stones, including jade, agate, crystal, onyx, etc.

Italian and German XVI Century rock crystals, mounted in gold and silver gilt set with precious stones or enameled, and the famous gold enameled cup or salt cellar known as the "Rospigliosi Coupe" by Benvenuto Cellini, are among the miscellaneous exhibits.

Beautiful and Rare Tapestries.

The tapestries include the Hainau examples. Most of the rugs are Persian, and these, for the most part, are of silk and of the finest weaves. There are Pologneise rugs also with typical gold and silver threads, and Indian early XVII century rugs. These rugs of India show in both types of design, the floral and hunting patterns, a greater realism and a more pictorial treatment than is found in the Persian rugs.

Handsome carved and gilded Louis XIV furniture in France and early XVI century Limoges enamels of unrivalled beauty conclude a list of the treasures composing the bequest.

The Altman collections with those of the late Mr. J. Pierpont Morgan, form an unrivalled display, and will of themselves, make the Metropolitan Museum, the world's Mecca for not only American art lovers but for all foreign visitors for some time to come.

Norman and Brown Show.

Two interesting artistic personalities are Mrs. da Loria Norman and her son Geoffrey, who, with Mrs. E. C. Austen Brown, are holding an exhibition to Nov. 25, at the Goupil Galleries, 58 West 45 St. Mrs. Norman is an artist of imagination and talent and in her allegorical work suggests at times G. F. Watts. Her watercolors and oil studies from nature are strongly handled and finely colored English scenes many of them on the coast. The "Dreams and Legends in Watercolor" are rather muddy in color and overworked. There is, however, nice sentiment in "Child of the Ages." A good red chalk drawing of Sinfu Slade is one of four portraits and there is an attractive cartoon design—a female figure in charcoal, as well as illuminated vellums, some with needlework and illuminated pages and decorated covers for books. Young Norman, who is between fourteen and fifteen, has a number of promising watercolor sketches, and some really remarkable nature studies, notably "The Shell of a Sea Urchin," and some butterflies. Mrs. Brown's productions are really charming watercolor wood cuts to the number of forty, suggesting at times the Japanese, and notable for the sky effects, Venetian, French and Spanish scenes, as well as views in this country.

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LONDON LETTER.

London, Nov. 4, 1914.

Those who have been gloomily predicting an immediate and serious fall in picture prices may take heart from the application recently made by Sir Edgar Sebright to the Courts for permission to sell two heirloom pictures of his ancestors, painted by Reynolds, for the sum of £16,000. When the baronet made a similar application some two years ago, the sum then offered was only £12,000. This does not look as if panic had taken possession of the art market.

The exhibition of the Royal Society of British Artists now on at the Suffolk Street Galleries, is of more than usual interest, and plainly reflects the invigorating influence of its new President, Frank Brangwyn. One notes a general trend among the exhibits to a simpler, franker ideal of painting, there is a wholesome emancipation from mere eccentricity while at the same time there is no loss of modernity or of originality in the best sense of the words. The very fact that the exhibition occupies one room less than in former years seems to point to the fact that the committee have restricted their choice to only worthy examples and have had the wisdom to subordinate quantity to quality. F. F. Footet is a member who has made especial mark this year, his two large landscapes, the one drawn from France, the other from Devon, make their effect from sheer force of imaginative suggestion. Two finely impressive portraits by P. de Laszlo of the Dowager Queen of Greece and of the Countess of Pourtales respectively, are among the best and subtlest work this artist has produced, and it is interesting to note that both canvases are to be sold for the benefit of the Artists' Benevolent Institution, a society which is likely to be sore pressed for funds before the war is at an end.

Shakespeare Bust at Gallery.

The top of the staircase of the National Portrait Gallery is now crowned by a plaster cast of the Shakespeare bust at Stratford-on-Avon which makes a valuable addition to the relics of the great dramatist. The cast is all the more welcome since the Chandos portrait is no longer believed to be an authentic portrayal of the bard. I may mention that it is quite an exception just now for any fresh exhibits to figure on the walls of our public galleries; indeed, at the National Gallery visitors are met by a number of conspicuous blank spaces where formerly hung some of our most treasured artistic possessions. These have been withdrawn to bomb-proof quarters and their places will be filled by other canvases, formerly displayed in less advantageous positions. These arrangements, as well as the scarcity of commissions in wartime, have caused the number of students and copyists to fall off to a mere half dozen so that on "students' days," the gallery is practically empty.

A meeting of the presidents of the principal artistic Societies has been held by invitation of the council of the Royal Academy with a view to concentrating the efforts of artists in one single scheme for the aid of the various war charities. It was decided to hold an exhibition early in the New Year at Burlington House, at which the pictures will be on sale for the assistance both of the Red Cross Fund and for the Artists' Benevolent Institution. The King and Queen are to act as patrons and the Executive Committee include Sir J. Poynter, Sir James Linton, Sir T. Brock, Mr. W. Strang and Mr. J. J. Shannon.

Skies Brightening in Art Trade.

The feeling among the London dealers at present is by no means one of despondency. Although sales are certainly infrequent, I have heard from more than one source that business is still being done and that, as I have already indicated, prices are being well maintained. There is even a feeling in various quarters that after the cessation of the war, some of the business which has recently transferred itself to the Continent, may not inconceivably revert again to London. Although no public sales of any great importance have yet been held this season, considerable surprise has been occasioned at the excellent attendance and brisk bidding which have occurred at the various minor dispersals which have taken place. This was especially notable at a recent book sale at Hodgson's last week when nearly 300 persons were present, and quite 200 took an active share in the bidding. It had been considered extremely doubtful, in the first instance, whether it would be politic to hold this sale, but results amply justified the enterprise, and it is anticipated that a number of further sales are likely to follow. Of course, every sale held at the present time is bound to be influenced to some extent by the particular news which happens to be current, adverse reports from the seat of war, depressing business slightly till some fluctuation occurs. L. G.-S.

All German members of the International Society of Sculptors, Painters and Gravers of London have been suspended by special resolution of the council.

THE MILAN EXHIBITION.

The National exhibition of Fine Arts, held every two years by the Royal Academy of the Brera, opened Sept. 8, and notwithstanding the war, is not less important than its predecessors. The jury accepted three hundred and twenty-eight works which compete for two prizes and three gold medals given by the Ministry of Public Instruction. There is a new award this year, a bequest left by Cassani to acquire some work to place in the Municipal Gallery of the Castello Sforzesco, for the sum of four thousand lire irrespective of its true value.

BALTIMORE.

The third of the special shows at the Peabody Institute is now on, the exhibitors being Emilie Hergenroeder and Ruth Anderson, both students of William M. Chase. While the work of the former is a bit old fashioned, according to modern standards, Miss Hergenroeder paints with freedom and has some individuality. Miss Anderson's paintings are diametrically opposed to those of her friend. Most of her things are done in a high key, are full of sunshine and stir the imagination. Both artists show, with their larger canvases, groups of thumb-

William Penn, and including the original draft of the grant of the Province, with corrections in Penn's own handwriting, a letter written by him to Samuel Pepys, the diarist, and his journals of travel in Ireland, Holland, and Germany. The collection has been known as the Granville Penn collection and was assembled by the grandson of the proprietor of Pennsylvania. Eugene Castello.

OTTAWA.

The award in connection with a Sculptural Competition for the erection of a monument to Champlain was made during the past week.

The monument will be erected in Orillia, Ontario, near which was situated the Huron capital at the time of the famous French Explorers first visit. In Orillia will be celebrated during the coming year the Tercentenary of the advent of the White Race into the Province of Ontario.

The winner of the Competition was Vernon March of Godendene, England, a young sculptor of great promise. Mr. March is represented in the National Gallery of Canada by a number of small bronzes of great beauty.



THE MORNING CUP
Laura Coombs Hills

Phila. Watercolor Society Exhibition.

box sketches that add a charming note of variety.

The first exhibition of the year at the Maryland Institute is now hung and consists of the Summer work of students of the night classes and of C. H. Walther's Sunday sketch class.

Edward Berge and Joseph M. Miller have resigned from the faculty of the institute and Everett L. Bryant has been added to it. Mr. Bryant and W. R. C. Wood will exhibit jointly at the Peabody Institute beginning tomorrow.

Albert Rosenthal, of Philadelphia, will exhibit a wall of pictures at the Peabody from Dec. 16 to Dec. 31. At the same time there will be a group exhibition of paintings by Marjorie Martenet, Anne W. Strawbridge, Elizabeth Sparhawk-Jones, Ada C. Williamson, and Alice Kent Stoddard and sculpture by the late Emily C. Bishop.

Mr. Rosenthal is painting a portrait of Faris C. Pitt, director of the Walters Gallery. W. W. B.

PHILADELPHIA.

Two miniature portraits of Admiral Penn, father of the founder, and of his wife, Lady Penn, have come into the possession of the Historical Society through the efforts of ex-Governor, Samuel W. Pennypacker. The identity of the painters is undetermined.

With the miniatures comes an extraordinary collection of letters, journals, and other documents, relating to the career of

ENGLISH ART TRADE OUTLOOK.

"The course of the war is still somewhat undecisive but, with unshaken confidence in ultimate victory, a more cheerful view of its influence upon trade generally is becoming prevalent. The September statistics showed an improvement upon those of August, October and November, there is reason to believe, will be better than September, whilst there are competent critics who predict that by the end of the year the figures of our foreign commerce will be larger than before the war began, owing to the weight of the demand from neutral markets with which German and Austrian trading has been stopped. Turning to the little corner of our commercial life with which we are immediately concerned, it is true to say that, so far, anything like disaster has been averted, and that as the weeks pass and the fine art trade adjusts itself to the conditions created by the war, the danger of disaster becomes less and less. Of course, many firms are having a struggle to keep their heads above water; but, so far, only two or three failures of any importance have occurred. We do not forget that the mora-

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tarium has eased things all-round and that the moratorium expired on Nov. 4. But with its expiration the wholesale houses may be trusted to adopt a lenient and considerate policy if retailers, on their part, will use energy and tact in obtaining payment of their customers' accounts, in order that they, in their turn, may be in a position to discharge some part of their obligations to their creditors. Whilst on this subject, we should like to add one thing to what we wrote last month respecting the payment of debts to German branch houses, and it is this: that in the settlement of their accounts retailers, as a general rule, should give the preference to creditors of their own nationality. As we pointed out last month, it is entirely within their discretion whether or not they suspend the payment of their debts to German branch houses during the continuance of the war."—London Fine Arts.—Trade Journal.

Henry W. Ranger has returned from his Noank summer home and is at work in his studio, 27 West 67 St.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ALL WORLD ART.

Regardless of the sympathies of the American people in the great world war—and however natural may be the feeling and desire for revenge, and the expression, at least, of such revenge on the part of those belonging to the warring nations, we cannot but express our regret that the old and generally accepted theory that genius and art are international, has seemingly been forgotten, of late, in Europe.

The destruction of the Louvain Library and the shelling of the Rheims Cathedral by the Germans, has done far more to injure their cause and alienate sympathy from them on the part of neutral nations—than even any belief that they brought on the war. In this vandalism they forgot, that to the minds of all educated and cultivated people, the monuments of the past are inviolate, even during wartime.

The action of the French and English Art Societies and institutions in eliding the names of German and Austrian painters and sculptors from their

rolls, and excluding them from any future participation in their exhibitions seems to us also not only ill-advised, but opposed to the theory so long held that Art knows no Nationality. We are pleased to note that English musical conductors and managers have restored the works of Wagner to their programmes.

CHICAGO BARS THE NUDE.

Again the guardians of "Purity" in Chicago have barred the nude—this time through Government officials, from the mails, and have forbidden the publication by local periodicals, and the circulation through the mails of any reproduction of the "Nude" by Richard Miller, which was last week awarded the Potter Palmer gold medal, and the first prize of \$1,000 at the current annual exhibition of oils and sculptures at the Chicago Art Institute.

The "Windy City" earned unenviable notoriety last year by the holding up of Chabas' chaste and beautiful Salon prize picture, "September Morn," which has become world famous through this ill-advised and silly Chicago proscription—later removed, and we regret to see that the lesson then taught the Chicago "Purists" has not been effective.

Without the Miller picture before us, we cannot decide how much or little of ground there has been for the presumably locally inspired Governmental interference with the publication and circulation of reproductions of the work, but we are willing to take the judgment of the Art Institute officials as to its being harmless to the morals of the Chicagoese.

A COURAGEOUS STAND.

The following letter addressed to the editor of the "Fine Art Trade Journal," of London is certainly courageous in tone and spirit, considering the natural animosity existing in England towards Germany and the Germans:

"Dear Sir:—Several of our well-intentioned friends have suggested to us that we should change the name of our firm. However well-intentioned this advice may be, we cannot but regard it as an entirely vicious one. We are not only proud of the name of our firm, which has always been associated with good goods and fair trading, but we strongly object to trading under a false name and to deceiving our public.

"The Trading with the Enemy Proclamation No. 2" states expressly that transactions with branches such as ours 'shall not be treated as transactions by or with an enemy.'

"Franz Hanfstaengl, London, is therefore neither morally nor officially 'an enemy.' We are not only prepared to give binding guarantees to our creditors that no moneys received will be remitted either directly or indirectly to Germany or Austria, but we are making and printing certain subjects in this country, and will add to these, so that our friends in the Trade may not be inconvenienced.

"If this explanation does not satisfy everyone we much regret it but cannot alter it.—Yours faithfully,
For Franz Hanfstaengl, London,
H. E. Fürst,
Von Schubaert."

16, Jall Mayy East, S. W.
Oct. 17, 1914.

OBITUARY.

Peter Moran.

Peter Moran, widely known as a painter and etcher, chiefly of landscapes and animal subjects, died at his home, 1322 Jefferson St., Phila., yesterday, at the age of seventy-three years. His death marks the passing of one of the founders of the Art Club of Philadelphia, the president of the Society of Etchers, and a familiar and well-loved figure in the city's artistic life. One of a family of four brothers, born in England, but coming to America at an early age, he was one of the best known animal painters in the country and formed with his brothers, Edward and Thomas Moran, a trio that did much to elevate the standard of American art as it was understood a few years ago.

Mr. Moran was born in Bolton, Lancashire, England. He studied painting both here and in England. He was twice married, his first wife being Miss Emily Kelley, of Dublin, Ireland, also an artist, and the sec-

ond, who survives him, Miss Sarah D. C. Francis, of Philadelphia. He is survived also by a son, Charles W. Moran, an artist and illustrator, and his brother Thomas. He received a medal at the Centennial Exhibition for his "Return of the Herd," owned by Mr. Harrington M. Fitzgerald of Philadelphia.

Robert W. Vosbergh.

Robert W. Vosbergh died suddenly in his New York studio Nov. 1. The funeral took place on Wednesday last at his home in Allegan, Mich. He was forty-two years old, studied for some years in the Paris schools and returned to this country some ten years ago. Within the last few years he had devoted his time chiefly to illustration.

Richard Gruelle

Richard Bruckner Gruelle, landscape painter, died at his home in Indianapolis, Nov. 8, as a result of a stroke of paralysis suffered two years ago. Mr. Gruelle spent much time late in life painting along the New England coast.

Jean Faure.

The famous baritone, Jean Faure, composer of "Les Rameaux," has just died in Paris at the age of 84. He retired in 1876, but returned to the Opéra Comique later, and remained there until a few years ago. He was well known as a connoisseur and collector of paintings.

It is reported that Paul Phillipe Crét Professor of Architecture in the University of Penna., has been killed in a recent battle in which he served as a French Reservist, in Northern France, but the report is happily questioned by the American Institute of Architects.

DR. VALENTINER WOUNDED.

Dr. Wilhelm R. Valentiner, curator of decorative arts at the Metropolitan Museum, who was with the First Bavarian Field Artillery, has been wounded during the fighting in France. No details have been received. Dr. Valentiner is unmarried. He is about thirty-five and a native of Hanover.

DECEMBER CENTURY.

Interesting portions of Lester C. Hornby's diary of the first days of the war in Brittany, Paris, and Havre, will be published in the December Century, with sketches by the author, made on the spot. Mr. Hornby is a well-known etcher. He was in France when the war began, and, being allowed to travel to Paris by troop train, was able to obtain many intimate sketches of the soldiers.

"If Germany Loses" is the title of a contribution to the December Century by an English Privy Councillor, one of the greatest military authorities in England. The article forecasts what will happen in the event of Germany's final defeat in the great war.

IN OTHER CITIES

The California Society of Etchers, of which Robert B. Harshe, assistant chief of the Fine Arts Department of the San Francisco Exposition is president, held an exhibition of etchings at the Young Men's Christian Association, Sacramento, Cal., Nov. 3 and 4. Most of the contributors were Californians.

Portraits by the new Eastman color process are on view at the Memorial Art Gallery, Rochester, N. Y., and are said to mark a revolution in the art of color photography.

Francis von der Lancken, superintendent of Fine Arts of Mechanics Institute, Rochester, is exhibiting paintings and sketches at the Pratt Institute, Brooklyn, where he began his art studies. The painter was afterwards a student of Mowbray at the Art Students' League, and of Constandt and Laurens in Paris. The exhibition includes portraits and landscapes and a design for a stained glass window, done by Mr. von der Lancken in collaboration with Herman Butler, teacher of design at Mechanica Institute.

The Grand Rapids Art Association, Grand Rapids, Mich., opened an exhibition of paintings by Everett L. Warner in its gallery on Nov. 4, to run to Nov. 25.

Irma Kohn, of Rock Island, Frank Weisbrook, of Davenport, J. L. Hoftrup, and Armande Wagny are exhibiting watercolors and oils at the Public Library of Davenport, Ia.

Frank Brangwyn has arrived in San Francisco to install his eight mural paintings in the Mullgardt Court of Abundance. Panama-Pacific Exposition. The titles of the panels are "Air," "Earth," "Fire," and "Water," each of the four elements being treated from two distinct standpoints. Brangwyn is the only artist not required to do his work on the exposition grounds. All the murals are being put in place.

BOSTON.

At the Vose galleries the exhibition of about seventeen of F. H. Tompkins' recent works continues to attract. Although best known as a portrait painter the artist's essays in the genre are successful, as shown particularly by the "Mother and Child" and the "Movies Orchestra." The portraits are varied in treatment, and include likenesses of such well-known Bostonians as Mr. W. H. Downes, the eminent art critic, and Mr. Nathan H. Dole.

Mr. Arthur M. Hazard has opened his new galleries on Commonwealth Ave. with a loan exhibition of his portraits and mural decorations. One of the best of the portraits is that of Mrs. H. G. Pollard and children, and the likeness of ex-Governor Douglass is sure to attract. The majority of the portraits are of ladies.

At the Copley Gallery there is an interesting exhibition of the work of Mrs. L. U. Brumback and Miss M. Bradish Titcomb. The work is similar in treatment, and the exhibition consequently seems more unified than joint shows usually do. Here are landscapes with and without figures, and portraits well observed and painted. Miss Titcomb's portrait entitled "Geraldine J," seems the best piece of figure work, and Mrs. Brumback's "Cloud Shadows in Grain Valley" is sure to excite interest.

In the front gallery is a group of 22 watercolors of Italian subjects by Frederic Crownshield.

A group of George H. Hallowell's recent watercolors is shown at the Brooks-Reed Gallery, and a display of the work of Frederic J. Waugh is on at the Art Club to Nov. 28.

Gardner Symons "Through Snow Clad Hills and Valley" is to become the property of the St. Louis Museum, which also acquires, by gift from the Art League, Tom P. Barnett's "Winter Snow" and from the W. K. Bixby Acquisition Fund, Childe Hassam's "Diamond Cove, Isle of Shoals."

Mr. Charles Moore formerly secretary of the Park Commission of Washington D. C., has been appointed director of the Detroit Museum.

The Associated Artists of Salt Lake open a display of works by local talent on Nov. 16.

Carlton C. Fowler, who recently returned from abroad, spent the early Summer in Holland and will exhibit the results shortly at the Braus Galleries, 719 5th Ave. He was in Brussels on the declaration of war, and made sketches of the troops marching to the defence of Liege.

THE EMBRYO GIBSON GIRL.

The sunset rays were fading fast
As through Carnegie Hall there passed
A slender maiden young, precise,
Who said "for fame and higher price,
I'm hunting Gibson."

One saw, her little hat beneath,
Two yearning eyes, eight pearly teeth,
Ere, with a shrill expression, rung
The accents of her nimble tongue,
"What floor is Gibson?"

"Yes, I'm a model quite all right.
I've posed for artists out of sight
But here is one whose skill alone
Would world wide make my graces known
The only Gibson."

"Seek not his haunts," the lift-boy said,
"Two score today have upward sped
But to be crushed in hope and pride,"
Yet still that slender maiden cried,
"I'm bound for Gibson."

"Oh cease," her comrade said, "thy quest,
The Gibson smile may wring thy breast,
A spell lurks in his piercing eye."
But still she gave a sanguine cry,
"I'll 'bank on' Gibson."

"Beware the master's Jove like brow
When anger makes him raise a row
But," said the postman, "you may score."
A voice came from that upper floor,
"I'm seeing Gibson."

A mournful group at twilight's end
Were waiting up there to descend,
When from the door ajar a prayer
In soft voice echoed down the stair
"Please, Mr. Gibson."

An awful silence now took place,
Then, swaying with seraphic face,
The maiden to the hall way came
And murmured with her eyes aflame,
"I'm 'in' with Gibson."

Too great the joy, she fainting fell
But, coming to, could blissful tell
That from his promise they should know
She, doubtless, in a month or so,
Would pose for Gibson.
A. G. Heaton.

CHICAGO.

The sensation caused by the refusal of the Postal authorities to permit reproductions of Richard Miller's Potter Palmer gold medal and \$1,000 prize "Nude," at the annual Art Institute display, to pass through the mails, has the more advertised the painting, which many critics and connoisseurs have pronounced one of Miller's best works. The crowds that gather round the canvas in the gallery do not seem abashed in the least. The work has bold characterization, and harmonious coloring. Pauline Palmer sustains her high reputation as a portraitist, and adds more luminosity in her flesh tints. Louis Betts individually interprets "La Verne Noys Noyes" picture.

The well-known impersonation of Daniel Chester French by Robert Vonnoh, the adventurously brilliant reflection of Mrs. Ray Atherton by Grace Farwell McGann, and Lawton Parker; the graciously refined picturing of Mrs. Donald Culter by Cecil Clark Davis; "Brother and Sister" by Ellen Emmet; the dignified portrayal of Charles L. Hutchinson by Gari Melchers; the artistic picturing of Miss S. by Harry Solomon; "Marjory" by William Whittemore; "June" by John W. Alexander; Mrs. Irving Wiles by Irving Wiles; "Beatrice" by Karl A. Buehr; "The Green Feather" by Mrs. J. Francis Murphy; "Laughing Girl" by the late Wilton Lockwood; Mrs. Albert Rosenthal by Albert Rosenthal; Miss De L. by J. Alden Weir; "The Draughtsman" by William A. Levy; Dr. D. K. Pearsons by Meriton Graffhagen; Mrs. Fassett by Trumax Fassett—all these works are of remarkable distinction.

E. Irving Couse is at his best in the Indian piece, "Twilight, Taos"; Adam Emory Albright shows a group of children, the real Albright children of "the open," and among them an old and wearied woman suggestive of toil, the group in a well-painted landscape. Frank Peyraud and Edward B. Butler present stormy landscapes. Bertha Menzler, John F. Carlson, Jerome Blum, Ben Foster, Edward Redfield, Bruce Crane, John F. Stacey, William Wendt, Carl N. Wernitz, Frank E. Werner, George Elmer Brown, Edgar Cameron, Alton Skinner Clark, are exemplified in landscapes that are individual—and there are other good ones to be mentioned later.

In the Galleries.

There is an exhibition of paintings by English masters dating back to 1785, and a decade later, at the galleries of Arthur Ackermann and Son—a branch of the Ackermann galleries of London and New York. There are nineteen landscapes of "old England," all painted with delicacy, definite in subject, and still without the least photographic effect. The masters exemplified are—James Webb, Patrick Nasmyth, David Cox, W. J. Shayer, J. J. Wilson, J. T. Creswick, J. C. Ibbetson, William Shayer, F. Watts, Old Williams, S. D. Colket, Copley Fielding, Barler of Bath, J. Syer, G. Vincent, T. Baker and S. R. Percy.

At Thurber's is an exhibition of paintings by Wendt, Ochtman, and Chichester.

There are paintings by Birger, and Sandzen, and a collection of potteries by Van Briggles at the Fine Arts Shop—and a fine collection of paintings by local artists.

The Bartolozzi portraits by Bartolozzi, after Holbein, are still featured at Roullier's. There are also special collections of etchings by European masters, and a gathering of etchings by Americans.

At Anderson's there are paintings by French and English masters, and a collection of etchings by English and American artists.

O'Brien's galleries are quite sumptuous in a featuring of paintings by Zuolaga and David Ericson. An assembling of English mezzo-tints adds interest to the galleries.

At Reinhardt's there are examples of modern European artists. The Knights give a touch of joy to the galleries with two paintings.

Chicago artists suddenly realized last week, in "an accounting" of mural decorations for local public buildings, that among themselves are painters of really "great art" of this kind—and that, these "muralists" are largely represented in a number of the most magnificent buildings here. Among the local artists are—Edgar Payne, Edgar Cameron, Oliver Dennett Grover, Alfred Jourgens, Albert H. Krehbiel, Charles Francis Browne, Frank C. Peyraud, Oskar Gross, Victor Higgins, William P. Henderson, Mrs. Marie Gelon Cammeron, Adam Emory Albright, and the late John H. Vanderpool.

Wedworth Wadsworth, a New York artist, has a show of paintings, watercolors, at the Marshall Field galleries. These reflections of landscapes are poetic, beautiful in coloring, and skillful in brush work. There are scenes in the Adirondacks, the Berkshires, on the St. Lawrence, and the Nile, and in Spain and Algiers.

H. Effa Webster.

EXHIBITIONS NOW ON.

Phila. Watercolor Club.

Brilliant to an unusual degree, as if in response to the call of the new movement, the twelfth annual exhibition of the Phila. Watercolor Club, now on at the Pa. Academy to Dec. 13, reaches a high general level, and in its special "one-man" features presents works by distinguished painters that give individuality and charm. The exhibition is liberal, comprehensive, and full of new ideas. In this respect it has, for several years been much in advance of the annual display of oils and sculptures. The watercolor painters are more open to advanced ideas, take themselves less seriously, have more fun with their work, and produce results infinitely more amusing.

The honor wall in Gallery F is given to Alexander Robinson, who has been painting in Spain, Tangiers, and Arabia, whence he sends a powerful group of color impression, done in gouache, the color laid on in mosaic like patches, the whole very rich, colorful, and warm.

The antithesis of this is to be found, on the long honor wall, in the same gallery, in the memorial group of 27 watercolors by the late Charles E. Dana, founder and first president of the Watercolor Club. This retrospective view of his work is very interesting to those who knew Mr. Dana more as a moving spirit in artistic Philadelphia, than as a painter, in pure aquarelle, of considerable depth and power. His work is highly proficient, intellectual, and marked by truth and sincerity, founded upon the broad principles of art.

Hamilton, Grafty and Marin.

A group of 34 pastels by John McLure Hamilton, hung in the North Corridor, have style and suave fluency, delicious in their freedom. They came from London, where Mr. Hamilton, whom Phila. still claims, has lived for the past 30 years, and arrived immediately upon the opening of the show.

Eleven line drawings by Charles Grafty, form another special attraction in the exhibition. Beautiful they are in expressiveness of line, drawn as only a sculptor draws, with infinite knowledge of form and mass. Done for pure amusement and study, always from the model, they have an intimate quality, a personality, unusual in exhibited work.

John Marin, who some years ago was given place of honor in this exhibition, shows a group of watercolors expressive of this unusual painter's exquisite vision and great freedom of idea. His subjects, found at Castor Bay and Castorland, are merely the vehicles for his emotions and impressions, and the sensations conveyed to him by the play of light, color and movement upon his themes.

Other Good Works.

Dodge MacKnight, a pioneer in this field of painting, is especially well represented by some six watercolors in full, vigorous color, made in Utah and Arizona.

Among etchings and lithographs, examples by John Wright, of London, are especially fine in color quality, rich in deep notes, and handsome in design. He shows eight etchings made at Corfe, Moret, Venice, and other picturesque places. Joseph Pennell, the prolific, is better represented in his imaginative etchings than in his rather heavy lithographs. Fred Harer, who works in the strict severity of the medium, is always interesting; Ernest Roth and Katherine Merrill both show good work.

Frank Benson shows a group of five black and white studies of birds—ducks and geese—in flight and otherwise, which have decided decorative interest, and depart from his usual manner.

The meretricious influence of the Howard Pyle School of illustration is still a dominant note in this exhibition, although happily losing ground. The work of George Harding, Frank Schoonover, N. C. Wyeth, Ethel Betts Bains, Jessie Milcox Smith, Thornton Oakley and Elenore P. Abbott is all cast in the familiar mould of a school which takes itself over seriously and is without humor or human interest.

Charles Demuth and Robert Evans Locher show work in lighter vein, and Josephine Paddock is also free from the accusation of heaviness in her slight impressions of swans and other birds.

Both Hales are represented in their accepted style, and other exhibitors include C. C. Cooper, W. S. Wood, David Milne, Samuel Otis, Blanche Dillaye, W. W. Gilchrist, John Dull, Mrs. Leverett Bradley, Paula Himmelsbach Balano, John R. Conner and others.

Pa. Miniature Society Show.

The Pa. Society of Miniature Painters opened its thirteenth annual exhibition at the Pa. Academy last Sunday, in conjunction with that of the Watercolor Club. Both displays will run to Dec. 13. The collection numbers 103 miniatures by members and guests of the Society, and is restricted to Gallery 1, attractively arranged

with a Colonial fireplace, and furniture to accord with the character of the exhibition.

The display is more pictorial than usual, including a number of small ivories, cataloged in Italian parlance as "pittura in petto," charming in themselves, if beyond the pale of miniature proper. Of these are "Moon before Sundown" and "The Inquiry" by Harry L. Johnson, Helen Durkee's "Still Life," and some large genres, including "Maternity," treated in a direct, modern way, by Cecil Jay.

William Baer, is represented by a nude—"Young Diana"—and Alyn Williams, of London, shows three miniatures, including a portrait of Mrs. Nicholas Longworth.

Lucia Fairchild Fuller is represented by two self-portraits, one as a young girl, especially charming. Eulabee Dix Becker exhibits a charming portrait of her infant son. Mrs. John Madison Taylor, president of the society, shows a portrait of Miss Corinne B. Freeman, done in her dainty professional style, and Miss A. M. Archambault, secretary, four portraits including presentments of the Misses Childs, of Philadelphia. Rose Littlefield Potter shows refinement, feeling and subtlety in a study of a "Young Girl."

Excellent work is shown by Berta Carew, Annie Hurlburt Jackson, Elsie Dodge Pattee, Anna Lynch, Maria J. Streen, Heloise Redfield, Ellen Wetherald Ahrens, and Mabel Welsh. An interesting portrait from the historical standpoint is that of "George Jr.," a great grandson of Charles Willson Peale, by Rebecca Burd Peale Patterson, granddaughter of the Colonial painter.

Helen W. Henderson.

Lesser Masters at Ehrich Galleries.

The exhibition of works by the lesser Old Masters now on at the Ehrich Galleries, No. 707 Fifth Ave., and which has 28 numbers, is not only interesting and important, but most timely, in that it offers to collectors an opportunity at this period of business depression, of securing representative examples of good quality, some of exceptional quality, of thoroughly good painters—some of men, who in technique and power rival masters of more repute.

Especially notable is a group of very early works, which form a rich and effective panel and which include a rich little Virgin and Child by that quaint old painter, the "Master of the Death of the Virgin," a panel of the Memling school, a "Madonna and Child," and a "Presentation in the Temple," by the "Antwerp Master of 1518." There is a panel by Licinio, as strong and rich in color as a Palma Vecchio, a delightful "Nativity" by Alfani, an exceedingly strong "Portrait of a Prelate," by Chillandi, a delicious little Santa Croce, a Madonna, and unusual examples of the later Panninni, and Pietro Longhi, Venetian, the genre painter.

The early English school is well exemplified by a striking portrait of Mrs. Major Cowles, by "Barker of Bath," better known as a landscape painter, a typically refined and charming portrait of a young lady by Sir Francis Cotes, a quaint group portrait of the Glover family by John Glover, a thoroughly characteristic work by Opie "Child with Cat," a bust portrait of Lady Townsend by Sir Peter Lely, an unusual and virile half length of John Hawtry Esqre by Watson Gordon, three small sized rich colored portraits by Beechey, and a poetic and typical landscape by Richard Wilson. There are good examples also of Pourbus, Salvator Rose (one of the finest examples of this master seen here in many a day), de Vries, and Zuccerelli, with a strong and rich "Spanish Peasant" by Antolines. These pictures are, for the most part, of cabinet size and range in price between the very moderate sum of \$350 and \$1,500.

American Painters at Braus'.

The twenty distinguished American painters, examples of whose work Mr. J. N. McQueen has selected for his first exhibition of the season at the Braus Galleries, 717 Fifth Ave., do credit to his discrimination. Not only has he displayed good judgment in the choice of the men represented, but he has succeeded in obtaining, in most cases, the cream of their work. The exhibition is well arranged and the pictures are charmingly and appropriately framed. The canvases are all of medium size and well adapted to the average city home. Several of the works have already been sold.

Such popular painters as Emil Carlsen, Walter Clark, George Bellows, Bruce Crane, Charles Bittinger, Albert Groll, Irving Couse, Arthur Hoerber, Jonas Lie and W. S. Robinson are represented. Lester D. Boronda, the young painter of individually portrayed street scenes, figure pieces and poetical landscapes, displays his usual ability in "The Markets, Paris," and "The Boulevards, Paris," which he painted last summer; William A. Coffin sends two of his tender, personal landscapes, "Early

Evening" and "Sunset Glow." Edward Potthast's "At the Seaside" glows with life and movement, and for poetry and tender atmospheric qualities, nothing in the display excels R. W. Van Boskerck's "In the Adirondacks," reminiscent of Wyant, who was at one time his master. John Carlsen shows two typically good landscapes, and Paul Cornoyer displays his usual charm in two New York street scenes. Bruce Crane, F. L. Stoddard, Bayard Tyler, Carlton Fowler and M. J. Harkness are admirably represented. The exhibition continues through the month.

L. M.

Recent American Sculpture.

The most recent American sculpture is on view at the Gorham Galleries, Fifth Ave. and 36 St. to Nov. 28 and many of the examples will reappear at the Panama-Pacific Exposition. The principal work in the exhibition is Samuel J. Kitson's impressive colossal figure "The Light of the World," for St. Joseph's Seminary at Dunwoodie. Edmond T. Quinn sends his successful sketch for the monument to Edwin Booth, and Paul W. Bartlett, a reduction of his equestrian statue of "Lafayette" erected in the court of the Louvre by the school children of the United States.

By Robert I. Aitken there are the original sketches of "The Elements" and of a panel for the fountain of "The Earth," for the Exposition. Karl Bitter has a delightful little child with "Faded Flowers," and a spirited "Diana" statuette, both bronzes. Albin Polasek shows "Maternal Love," an all-striking "Maiden of the Roman Campagna" and "Spirit of the Desert"; Victor Salvatore "Ecstasy," "Youth," a fountain, and "Lincoln." D. C. French has a graceful "Spirit of the Water" and Anna V. Hyatt appears with her vigorously "Fighting Elephants" and "The Hard Road." C. S. Pietro shows his powerful "Mother of the Dead" and "Derelicts of the War." Gertrude V. Whitney has a reduction in bronze of her fountain and H. A. MacNeil of his "Destiny." E. McCartan's "Spirit of the Woods" is clever, but recalls MacMonnies' "Bacchante."

Others represented are Herbert Adams, Chester Beach, E. W. Burroughs, H. K. Bush Brown, G. S. Corbett, P. Conkling, A. St. L. Eberle, J. E. Fraser, H. W. Frishmuth, Margaret Hoard, C. Keck, B. Kinney, E. B. Longman, E. C. Potter, A. P. Proctor, C. C. Rumsey, A. A. Weinman, Mahonri Young, and Brenda Putnam.

Animal Bronzes and Trophies.

In the sculpture department of Theodore B. Starr, Inc., Fifth Ave. and 47 St., there are now displayed ten bronzes and three plaster casts of African animal subjects by James L. Clark, together with a number of African hunting trophies and skins owned by himself and his friends.

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Works from San Francisco or vicinity or imported from artists' agents.

"Notice to Agent."

Entries by

Works received

Exposition closes

Exposition opens

Jan. 5, 1915

Jan. 2, 4 and 5, 1915

Dec. 4, 1915

Feb. 20, 1915

NATIONAL ACADEMY, Annual Winter Exhibition, Fine Arts Building, New York

Works and blanks received

Opens

Closes

Nov. 30 and Dec. 1

Dec. 19

Jan. 17, 1915

CORCORAN GALLERY OF ART, Washington, D. C., Fifth Biennial Exhibition

Limit-day for receiving works in other cities

(New York—Budworth's; Boston—Doll & Richard's; Phila.—C. H. Haseltine)

Limit-day for receiving works at the gallery

Opens

Closes

Nov. 17

Nov. 25

Dec. 15

Jan. 24, 1915

EXHIBITIONS—Continued from Page 5**Blashfield's Decorations.**

Decorations by E. H. Blashfield, including three nearly completed panels for the house of Mr. Everett Morss, of Boston, and an unfinished canvas for the State Capitol of Utah, were shown in the Vanderbilt Gallery, of the Fine Arts Building last week. The subjects for the Morss panels are "Music," "Books" and "Hospitality." In them the artist has been influenced by romantic and mediaeval tendencies, and in the third has introduced three portraits of children of the house for which the panels are intended.

For the State Capitol of Utah the artist returns to the symbolism of most of his public work. The subject is "In Peace Through Order Under the Law" treated in the traditional manner.

At the Milch Gallery.

A small exhibition of paintings by contemporary Americans is on at the Milch Galleries, 939 Madison Ave. to the end of the month. Among the painters represented Emil Carlsen shows an agreeable landscape and Childe Hassam an early landscape of simplicity and charm.

Other painters included in this group are: H. W. Ranger, L. P. Dessar, C. W. Hawthorne, F. B. Williams, R. M. Shurtleff, L. Ochtman, F. K. M. Rehn, A. T. van Laer, W. L. Palmer, W. S. Robinson, W. Ritschel, R. W. van Boskerck, R. W. Eaton, A. T. Millar, C. Yates, J. Boston, C. B. Coman, Guy Wiggins, C. P. Gruppe, E. Clark, L. Field, J. F. Redmond, A. D. Cochran and M. Braun.

Whistler's at Kennedy's.

Kennedy & Co., at 613 Fifth Ave., are displaying to Nov. 30 a collection of 119 etchings, lithographs and pastels by Whistler, which is presided over by that masterpiece of portraiture, the master's presentment by William M. Chase. Such is the quantity, variety and charm of Whistler's work that successive displays arouse new interest and win an ever-increasing admiration. The present display includes some unusually fine impressions, study being facilitated by the juxtaposing of different states. The five pastels now exhibited for the first time in this country formed part of the collection of fifty-three shown in the artist's studio in London after a stay in Venice in 1879-80. They were selected by him for purchase by a relative, in whose hands they have been until recently, and picture "Under the Frari," "San Samuel," "The Little Riva," "Canal, San Canciano" and "The Palace in Rags." Among the 113 lithographs and etchings shown are "The Kitchen," "Thames Police," "Bequet," "The Forge," "Chelsea Wharf," "Price's Candle Works," "The Thames Towards Erith," "Nocturne," "The Traghetto, No. 2," "The Draped Figure Seated," "La Robe Rouge," "Forelight," "The Thames"—the rare first state, "Afternoon Tea" and "La Danseuse—a Study of the Nude." Portraits of the artist in addition to the Chase are by Boldini, Guérard, after a self-portrait, Haskell, Helleu and Way. There is also a caricature by "Spy."

Notable Tiffany Window.

At the Tiffany Studios, Madison Ave. and 45 St., there is on view to Nov. 21 a remarkably artistic window of favrile glass entitled "The Bathers," designed and executed by Louis C. Tiffany for the Panama-Pacific Exposition, and finally intended for his Long Island country home. There are eight female figures, four undraped. The color and the effects of light are beautiful.

Blue Dome Frat. Diplay.

The Blue Dome Frat., a Society of American painters, founded by Dewing Woodward last year, to study the nude "in the open," is holding an exhibition in the Print Gallery of the Ehrich Galleries, No. 707 Fifth Ave., through Nov. 27. The exhibitors are Dewing Woodward, with 14 oils, some "Wood Notes," and pastel studies, Henry James Albright, with four examples, Cecil Ashdown (3), Sophy Schuyler Dey (4), Alfred Hutty (2), Louise Johnson (4), Ruth Johnston (3), M. R. La Zarus (4), Jonas Lie (3), Beatrice Montizambert (5), Gertrude Morrison (2), Lillian Newman (1), Harriet S. Phillips (2), Edmund Rolfe (2), and Lillian Whish (1). There are eighty works shown, not all nudes. Further notice will be made next week.

MUNICIPAL GALLERY EXHIBITION.

The Art Department of the Washington Irving High School is holding an exhibition of its work in divers mediums at the school building, 40 Irving Place, to Nov. 25. The work well fills the Municipal Gallery and consists of fashion drawings, posters, lettering, and other branches of commercial art.

At Kouchakji Frères.

Displayed effectively in a new spacious and well lit gallery, and, from their own excavations at Rakka, in Mesopotamia, come a number of fine and ancient potteries shown by Kouchakji Frères, at 719 Fifth Avenue, with some Persian examples. These include vases, flagons, bowls and dishes. There is also a remarkably fine display of ancient Greek and Roman iridescent and mosaic glass, chiefly cups and bottles. The bronzes include a extremely fine little Herakles, one of the finest ever brought to light again in Greece and which the Metropolitan Museum has been negotiating for, a Venus, some Cupids, amphora and patira. Besides there are 16th century rugs from Ispahan and a series of three Flemish tapestries illustrating "The Birth of Diana."

A New Art House.

The art business of E. C. Hodgkins of London, New York and Paris, has, in this city, been transferred from a comparatively small gallery on Fifth Ave. opposite the Catholic Cathedral, to the private residence at No. 9 East 54 St., owned by Mr. John D. Rockefeller. With some slight alterations, done with characteristic taste and equally artistic decorations, this forms one of the most delightful and "intimate" art houses imaginable and one especially adapted to the display of the choice and beautiful art objects and pictures for which this house is noted.

Entering from the street the visitor finds a small and attractive library on the right and passing through a spacious hall and ascending a handsome staircase, enters a well-proportioned room in the front and rear, decorated as to the walls, in soft pastel tints, and which form a good background for the dainty pastels of Russell and the graceful drawings of Dowsman. On the second floor there are similar rooms, in which porcelains and bronzes are shown, and again on the third floor several smaller rooms, one devoted to old prints and drawings. Everything is in perfect taste and there is that atmosphere of refinement and quiet which so appeals to the discriminating collector and art lover.

The change of locale will be appreciated by the patrons and friends of the Hodgkins house.

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Champs Elysées**PARIS****WORKS of ART
TAPESTRIES
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FURNITURE****ART AND BOOK SALES.****The Sully-Darley Sale.**

Paintings by early American artists brought good prices at the sale of properties from the estate of the late Francis T. Sully-Darley, at the Philadelphia Art Galleries, Philadelphia, Nov. 6. A portrait of Washington by Charles Willson Peale brought \$2,550 and another of Washington, attributed to Gilbert Stuart, was sold for \$600. A landscape by George Inness brought \$2,500; one by A. H. Wyant \$2,000; one by A. Bierstadt \$305; and "The Landing of the Pilgrims," by P. F. Rothmel \$260. A still life by William Harnett brought \$500.

Of foreign pictures "Fisher Folk on the French Coast" by Isabey, brought \$430, the highest price, a small Schreyer, \$410; a Clays, \$250, a Daubigny, "On the Oise," \$150; a landscape, cataloged as a Corot, \$150, and a small landscape given to Rousseau the same.

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Cologne: 3 Domkloster**Havemeyer Mansion Furnishings Sale.**

A visit to the old Theodore Havemeyer mansion at Madison Ave. and 38 St., whose furnishings and appointments are to be sold by the American Art Association—the furnishings at the house on the afternoons of Nov. 16-23 inclusive, and the paintings at the American Art Galleries on the evening of Nov. 18—will recall to older people the art and taste of the period following the Civil War—or what is more generally known as the "late Victorian" era.

There are displayed in the house, not alone the objects in place when it was occupied, but also the furnishings of the late Mr. Havemeyer's apartment in Paris and Montreux, Switzerland. In addition to antique and modern furniture, there are marbles, bronzes, silver antique and modern porcelains, china and glass, arms and armor, oils and watercolors, books, tapestries, embroideries, draperies and general bric-a-brac.

The 84 pictures hung in the gallery, the other apartments and hall are chiefly well painted genres, landscapes and still lifes of the 19th century German, Austrian and French schools and include various large canvases such as Cermak's "An Episode of a Massacre in Syria," Makarts "Bathers Surprised," and Andreas Achenbach's "Return of the Fishing Boats."

Among other familiar names represented are those of Charlemont, Jacquet, von Thoren, Tryon, Pettenkofen, Goupil, Delaroché, Dargelas, Willems, Delauney, Jettel, Richet, Van Schendel and Alfred Stevens.

An important and interesting series of Gobelins tapestries "Les Fêtes de Village," is after designs by Etienne Jaurat and woven under the superintendence of Michael Audran.

Sale at Silos.

E. Potthast's "Oxen Team," brought \$215 the highest price at the second session of the sale at the Fifth Avenue Art Galleries on Nov. 5 of the Williams-Heye and other collections of pictures by foreign and American artists. "Autumn Landscape," by Kost, was sold to M. Maurice for \$200. Mr. C. E. Brooks gave for a De Schryver canvas—"Place de Concorde, Paris"—\$110, and for "Landscape Near Waterford, Conn." \$130. He also bought "The Wayside Halt," by Goubie, and "Winter Perfume," by Simonet, for \$120 and \$92.50 respectively.

The total of the session was \$4,542.

Total of Caldwell Sale.

The total of the Caldwell Salvage sale which closed at the American Art Galleries on Nov. 7 was for 9 sessions \$28,229.

Lechevre Oriental.

In the Anderson Galleries Madison Ave. and 40 St. there is on exhibition, previous to its sale beginning on Nov. 18, the collection of Chinese art objects brought together by Charles Lechevre of France that includes almost 2,000 pieces.

A distinctive feature consists of the great Chinese lacquered screens and the many paintings in China.

Among the porcelains the blue and white pieces are among the finest in quality. The sale of the collection will begin on the afternoon of Nov. 18 and continue until Nov. 21 with sessions on Wednesday and Thursday evenings.

Trollope First Editions.

The highest price at the sale Nov. 5 of the Stickney and Wilson libraries by the Anderson Auction Company, 15 E. 40 St., was \$510, which Mr. Gabriel Weiss gave for a complete collection of first editions of Anthony Trollope.

WITH THE ARTISTS.

Miss Katherine Dreier has sent out cards for "at homes" after four o'clock this and following Saturdays, to Jan. 30, except Dec. 26, at her studio, 80 West 40 St., to meet Madame Marie Apel, the English sculptor, recently arrived from London.

S. Montgomery Roosevelt has removed from the Sherwood building to 44 W. 77 St., where he will paint portraits. He is now at work upon a figure composition. At his summer home in Skaneateles, N. Y., from which he recently returned, he painted several landscapes.

F. Ballard Williams occupied the greater part of the summer painting in the vicinity of his studio at Montclair, N. J., where he finds unusually interesting motifs. Several new canvases are the result of this progressive artist's summer work, which will prove of great interest when he is ready to exhibit his canvases.

Mr. and Mrs. James Condie Kindlund gave a "house-warming" at their new studio in the Atelier Building on a recent evening. Several of Mrs. Kindlund's beautiful miniatures were shown. In these works, lovely in color and expression, she evidences close study and seriousness of purpose. The subjects include portraits and figure compositions.

Mathias Sandor recently returned from the White Mountains, where he painted several important canvases. At his studio, 140 W. 57 St., he has sold his large picture, "Pueblo on the Mesa." An interesting work now in progress is a thoroughly good portrait of Mr. Herman Rosenthal, a well-known official of the Public Library. It is a remarkably good likeness, and in simplicity of arrangement the work has a refined charm. He is also at work upon two important Mexican subjects, "Rio Pueico" and "Pueblo Wolpie," the latter a moonlight, well composed and interesting.

Friends of Mrs. E. R. Thomas (formerly Elizabeth Finley), who have been anxious regarding her since the war broke in Europe, will be glad to learn that she is safe in the south of England, where she went after escaping from Germany late in August. Her large touring car was seized by the German Government and her French chauffeur was arrested and held as a spy. After considerable difficulty she, with her husband and little son, was able to get to England through Holland.

Irving R. Wiles returned last week from Peconic, L. I., to his studio, 130 W. 57 St. He is much improved in health.

Mrs. de Thulstrup, wife of the well-known artist, died at her home in this city, on Nov. 1.

Paul Cornoyer, who had a commission to paint a decoration in Venice, was about to sail early in August, when he was detained by the war. He spent some time at Dover Plains, N. Y., where he made a number of sketches.

Louis Mark has returned from Newport and is settled for the winter in his studio, 130 W. 57 St., where he is at work on a number of portraits. Among his most recent sitters are Mr. Isaac Guggenheim, whose portrait he has just completed; Miss Juliet Breitung, who is represented standing in graceful pose, is good in arrangement and a fitting rendition of a charming subject. Mrs. Imre Josika-Herzog, nearing completion, is a striking work. Portraits of Mrs. Ford Thompson and Mr. and Mrs. John W. Culture are in progress.

Mr. Vitall Benquiat arrived on the Rochambeau last Monday from Paris.

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Sir Godfrey Kneller is the painter of a striking and decorative full-length life-size standing figure of George I. in full regalia and robes of the Order of the Garter, shown at the Lewis & Simmons galleries, No. 581 Fifth Ave. In one hand the King holds his plumed chapeau and with the other grasps his cloak. A very attractive portrait of a French gentlewoman by Baron Gerard shows her seated by the seashore, now on view at the galleries of Louis & Simmons, 581 Fifth Ave. The modelling of the face remarkably fine as is the painting of the folds of the military cloak.

A striking portrait of a Dutch burgher, by Jan van Ceulen, is in the window of the Reinhardt Gallery at 565 Fifth Avenue.

The Bonaventure Galleries, 601 Fifth Ave., have in their window a most interesting life-size head in crayon by Baron Gerard, of Napoleon, a study for his famous coronation oil, so well known, by Baron Desnoyer's engraving.

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